



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

lakes, between bare, bleak hills, with gleams of sunset light flecking the steely surface of the water. Among the landscapes also figures 'A Snow-Thaw at the Sources of the Rhône,' a wild confusion of uprooted pines, and greenish-white water, and bluish-grey rocks, half overgrown with pale-yellow lichens. Here, too, is a landscape called 'L'Étang'—a wild, lonely pool, its banks overgrown with long grasses and water-plants (the foreground is painted with a care and finish unusual to our artist), with a spectral-looking row of trees in the horizon, above which peers a pallid moon. Two views taken in the pine-forests of Alsace show conclusively that the artist, in depicting the straight, lofty, close-serried tree-trunks of the woods in his illustrations to the 'Contes des Fées' and 'The Wandering Jew,' has drawn more on his memory than on his imagination for the actual features of the scene.

Some of the drawings and aquarelles are very striking. There is a charming water-colour sketch, entitled 'Poor Children,' evidently a reminiscence of Doré's London sojourn, representing a party of ragged urchins stealing a ride at the back of a huge dray laden with wine-casks. The little fellows are so vividly depicted, yet with so kindly a touch, that one instinctively realises Doré's deep feeling for young children. There are some characteristic sketches in water-colour, reproducing scenes from his illustrations to Rabelais, and a small drawing entitled 'Le Gouffre,' and showing the base of a ghastly precipice, clothed with stunted firs and

strewn with shattered stones. Small as it is, this sketch gives one a shuddering idea of immense and dangerous heights, with a suggestion of cruel falls and fatal disasters.

Among the paintings that figure in this exhibition are several that have already been described in these pages, among which the large and powerful work entitled originally 'The Mountebanks,' and now styled 'The Victim,' holds a prominent place. The artist has much improved the colouring of this picture, having toned down the more glaring hues and removed the undue evidences of effusion of blood from the wound in the head of the little sufferer. It remains one of the most pathetic and expressive of all Doré's later paintings. There are also shown three studies of the head of Christ, one representing him bound to the column; another bowed beneath the cross, and a third a simple head. Fond as Doré is of representing our Saviour, he notably fails in bestowing upon the image that he creates any share of divine elevation or superhuman charm. In one of his vast Biblical compositions, crowded with figures, the weakness of the central personage may be forgotten or excused, on account of the vigour of the grouping or the grandiose details of the architecture. But in these studies no such relief is possible, and his conception of the Divine Sufferer offends the critical sense. His 'Christ' is too human, and even of too low a type of humanity. He is a low-born, agonized, tortured Jew, not the incarnate God.

LUCY H. HOOPER.

LONDON EXHIBITIONS.



WO important, attractive, and, it may be added, always well-supported, semi-annual exhibitions are now open in London, embodying in their contributions the best examples of what may be classed as the holiday-work of English artists who mostly excel in the department of water-colour painting. These exhibitions have been recently opened to the public for the winter by the Society of Painters in Water-Colours at their gallery in Pall Mall East, and by the Institute of Painters in Water-Colours at their rooms in the vicinity of St. James's. The first exhibition is the more important as well in the number and nature of the works sent in as in the standing and reputation of the contributors, although it is to be noticed that well-known names are prominently forward in the catalogue of the "Institute," which includes such distinguished artist-members as Jozef Israels, Rosa Bonheur, John Everett Millais, Absolon, Cattermole, Frederick Goodall, L. Haghe, Linton, W. L. Leitch, and Miss Elizabeth Thompson. Noticing the works brought together by the "Society" first, and reversing the usual order of things in calling attention to the more ambitious of those works last, we would desire to express our unqualified admiration of the small studies from Nature contributed by Mrs. Allingham. These certainly exhibit the greatest amount of true Art-workmanship on the least possible space of paper. They are gems in their way, and go far towards assuring the success of this year's winter exhibition. 'May,' for instance, a very small and altogether charming drawing in water-colour of a little girl, with somewhat timid and wistful eyes, bearing a branch of well-flowered hawthorn, is to our thinking well-nigh perfect. So careful and accurate is its detail, and so marvellous its skilful drawing, that it deserves a covering of crystal, if only to show off to advantage the manifold excellences of workmanship and Art exhibited in its manipulation. 'May' is the tiniest of full-lengths of a cotter's child, arrested, it seems to us, on her way homeward by the near approach of some personage of the village, who, maybe, will chide her on the day's truancy. The subject of the drawing is of the simplest character, the mere figure of a child with an accessory in the shape of some dainty flowers of sweet-smelling May, and in size it might measure the space occupied by one-third of one of these columns of print; but, in point of wealth of artistic treatment and painstaking study, it will rival the best work in the room. 'Little Johnny,' by the same artist, a child in a pinafore looking out of a cottage-window, is full of the same careful workmanship, and in natural simplicity

and grace will hold its own with the best examples of Birket Foster's pictures of child-life. Very charming also are Mrs. Allingham's 'On the Shore,' a tiny sketch of a little girl seated on the beach with the tide flowing on some weed-covered rocks in the background; and 'Over the Hill,' a schoolgirl, in a white apron on a blue frock, walking in a meadow. Another lady, Miss Clara Montalba, deserves ungrudging praise likewise for the pains she has bestowed on her beautiful pieces of Venetian scenery. 'A Corner of St. Mark's' is the largest of these, full of rich, well-blended colour, and southern glow of atmosphere; though we are inclined to accept the more sombre illustrations of 'A Stormy Morning—Venice,' and a 'Winter Day—Venice,' as the best examples of her skill. Among the lesser works—according to space which they occupy, but not as to rank and excellence—should be mentioned Mr. R. Thorne Waite's contributions—'The Ferry-side,' 'Across the Common,' and last, not least, 'Caught in a Shower,' each recalling the best qualities of Collier's works.

Mr. Alma-Tadema sends two small but precious studies, 'Balneator' and 'Balneatrix,' which we suppose we may receive as evidences of more important work in hand for the Academy. It would be mere reiteration to dwell upon the merits and virtues of Mr. Tadema's skill. These twin studies exhibit the same finish as his larger works, and show the like consummate ability in the depiction of marbles and interiors, with many superb pieces of general and local colouring. In the one picture the male attendant of the bath, in the person of a dusky-hued Roman, stands out in relief like a golden-bronze statue before a marble wall of deep sea-green; in the other the female attendant, holding a tray full of towels, stands by the richly-coloured veil of the women's bath. Both these drawings are equal to anything we have before seen from the studio of the artist. 'Dunbar Castle,' a small study on the same screen, is the only contribution to the exhibition from the pencil of Mr. Birket Foster, and is hardly a worthy one at that. Mr. Marks contributes two drawings for decorative purposes, thoroughly imbued with his artistic and imaginative spirit; and Sir John Gilbert four characteristic sketches, the most masterly of which is 'Convocation of Clergy'—a study for the picture now in the Royal Academy—a brilliantly-painted concourse of richly-clad and mitred archbishops, scarlet-robed cardinals, and more sombre-robed tonsured monks, listening to a violent harangue from some notable ecclesiastic in the garb of a mendicant friar. 'Free Lances,' by the same artist, is one of those admirable pieces of historic painting, full of life and spirit, and accurate in detail, for which Sir

John Gilbert is famous. A mounted company of bold robbers, *temp.* Richard III., remarkable for every element of knavish scoundrelism in their appearance, are fording a stream, bent on harassing an outlying village. The fleeting, iron-gray clouds overhead, and the black-looking turbulent waters at foot, are very suggestive, and fit concomitants of the story, which is vigorously told, and with considerable truthfulness and power.

It must be always difficult to interest the reader in landscapes which he has not had, nor in all probability will have, the advantage of seeing, and therefore can have but small personal interest in; we fear, then, that we must dispose of some admirable examples in this line of Art exhibited by the "Society" with but scanty acknowledgment of their merits. Of the best, certainly, is that contributed by Mr. Alfred D. Fripp, 'The Quarry-Path,' which, for purity of colouring, excellence of perspective, delicacy of touch, and tenderness of outline, is unexcelled in the gallery. The scene represented is a part of the coast of Dorset, overlooking the sea, a hollow near the front being already in deep shadow; a boy follows the path which leads downward, and calls to his dog, who drives sheep up the opposite bank, lighted by the soft, evening sunlight. Far away in the distance is the sea, rich in delicate, blue colour, bounded in the extreme distance on one side by a line of rosy cliffs. Very admirable, too, and a marvel of nice art, is Mr. G. A. Fripp's 'Study of a Hillside and Cavern on the Coast of Cornwall,' a piece of rugged coast-scenery to be viewed in perfection about the many headlands which shut in the small bays between Falmouth and the Land's End. The artist seems to have selected the time of autumn for the drawing, judging from the light-brown tints which cover the stunted herbage, of sufficient toothsome-ness, nevertheless, for a flock of sheep to be nibbling at. In the immediate foreground we have given us with absolute precision the contours of the ragged cliffs, out of which Nature has chiselled one of those cavernous places suggestive of anger and desolation. The Atlantic waves wash in and about the spot in great swirling eddies that betoken woe to the frail craft that in times of storm comes within reach of their restive batterings. Above, one sees the anatomy of the land as it slopes to the cliff, a mere literal copy of the inhospitable-looking, uncultivated Cornish coast, thinly clad in earth and grass, almost destitute of herbage, and all but treeless. This picture of Mr. G. A. Fripp's exhibits the most skilful draughtsmanship, and is a truly beautiful and effective piece of water-colour. We have seen nothing better in the way of summer sea-scape than Mr. F. Powell's 'The Sea-Belle,' a shapely yacht lying becalmed, but with all her sails set, on an almost glassy sea. It is a scene of superlative loveliness, the time about mid-day in the month of July, with the water still enough to reflect the dazzling sunlight, but yet not so still that it has not here and there a few comely ripples to break up the intense glare of white into variable reflections of purple, pink, green, and yellow. A soft summer vapour creeps over the water, suffusing without subduing the pure brightness of the morning. Mr. Powell has wrought this picture after a manner and style, and with a balance of tone, and colour, and purity of tint, that remind one of the best painters of the Dutch school. 'The Sea-Belle' is a dainty relief from, though it would be a fit companion to, some of the fine examples of sunlit northern seas which we find exhibited in the admirable Danish Gallery in Bond Street, than which there is no better exponent of true Art in relation to sea-painting. A brilliant example, by-the-way, of fair, clear colours and warm summer lights, is Mr. Albert Goodwin's 'Whitby,' which, however, to the outward seeming, is about as much like Whitby, Yorkshire, under almost any condition that could be imagined—save and except the transmigration of Whitby into Fairyland—as outlying, river-washed New York, on an ordinary summer's day, resembles one of the glowing, sunburnt towns washed by the bright-blue waters of the Mediterranean. This, by-the-way, however, and not in disparagement of the picture as a work of Art, which is in every sense excellent.

Let us now turn for a moment to the consideration of the best of the figure-drawings in the gallery, which, as is usual, where English artists are concerned, are in ample and goodly array, and full of evidences of their superior ability in this direction of Art-learning. There are much humour and many good points of execution observable in Mr. J. D. Watson's 'Friends in Council'—a worthy fool in Shakespearean motley discoursing apparently with considerable volubility to the carved headpiece of the *bâton* which

is stuck upright before him on a drum. The zany's seat is a wood log, and a flickering rush-light, placed on an ancient candlestick of iron-work, lends unstable aid for the moment to the intellectual discernings of fool and bauble. The drawing is carefully done, and there is a good deal of artistic harmony of colour and pure depth of tone noticeable in the painting. 'Village Lovers' and 'The Poacher's Wife'—the latter an effective piece of character-drawing representing a sorrowful-looking, grief-burdened village beauty standing at the door of a red-brick cottage, waiting the arrival of her scapegoat husband—are also good examples of Mr. Watson's skill, though not quite up to the standard of excellence exhibited in the last-mentioned picture. One of the most effective pieces of *genre* painting in the gallery, in drawing admirable to a degree, and in colour thoroughly well worked and attractive, is Mr. Edward Radford's 'Caveat Emptor.' It is a little gem of the Meissonier class in subject and design, in which we are introduced to the studio of an artist, where sits in critical attitude a gentleman in a pink-satin coat and white-satin waistcoat and smalls, silk stockings, and shoes, scrutinizing a picture held to the easel by a gentleman in sombre snuff-colour, whom we take to be the painter. The interior of the apartment is exquisitely painted, as are the figures of the actors in the piece. Simple in subject, thoroughly natural in treatment, and wonderfully clever in drawing, is Mr. R. Barnes's 'Not very well,' a study of a sick child propped up by pillows in an ample arm-chair, with a well-polished table beside him, on which stands a porcelain plate holding the quarters of a peeled orange. The accessories of the study are exceptionally good, and skilfully worked out, as the frock of the patient, the back of the chair, the leaves of a rose which the little fellow has nervously and fretfully plucked to pieces, and last, not least, the pieces of untasted orange. There is great expression, too, in the child's face, albeit it is of a somewhat saddening kind. Of a different character is 'See me,' Mr. Barnes's other chief contribution, a pretty child, in tasteful morning dress of blue and white muslin, with dainty cap of the like material, rejoicing in the knowledge of her prettiness, and in the skill also with which she has entangled herself in a self-woven daisy-chain. In the background is an ivy-clad brick wall, which, by the skilful and artistic nature of its composition, lends additional charm to what is certainly a very pretty and effective piece of painting.

Were we to be asked in what line of Art-work, in our opinion, English painters in water-colours most excel, and, in their selection, in what special direction, we should answer, in the drawing of beautiful and graceful maidens, framed in what we should term a halo of dainty sentiment. We give as an apt illustration of our meaning three pictures in the present exhibition from the studio of Mr. E. K. Johnson, most exquisite in their figure-drawing, but all too sentimental, and, without saying unnatural outright, at least unusually unlike to Nature in what may be called the filling-in of the picture. In 'Ask for it,' for instance, there is a single figure of a beautiful young lady in black, standing under a trellis-work of rose-trees, to a branch of which clings a yellow and white cockatoo, who is admonished by the loving attentions of the lady to 'ask for it'—the "it" we take to be a piece of luscious peach which the lady holds behind her. In the background in perspective is a garden rich in emerald turf, picked out with beds of geranium and rose-trees. We have seen nothing at all like the garden, except in a painting of Mr. Melville's, in which we are permitted to view the Queen's private garden from one of the windows of the private apartments of Windsor Castle. After viewing this garden, we were pleased to learn from the artist that it belonged exclusively to the use of the Queen and the royal family, and was in no sense intended for public eyes. Its mathematical exactness of flower-beds, and gravelled walk, and parterre, was something, as Mr. Pepys might have said, "very displeasing to behold." In 'Friends,' Mr. Johnson's second picture, we are introduced to another single figure of a graceful maiden in elaborately-painted white gown, contemplating a robin which has alighted on her outstretched hand. The wintry look of the branches of the trees in the background and the shrivelled and withered leaves at the lady's feet are more truthful in colour and design than the flowering bushes in the garden. The third picture from the same artist, entitled 'July,' is again most charming after its fashion. Here, again, we have the single figure of a female, a rare beauty in white muslin, reclining at length on a sloping, richly-verdurous bank, glorious in

its wealth of summer colouring. At the foot of the pleasant resting-place is a retriever looking wistfully into the lady's laughing face, and panting with the intensity of the afternoon heat. For sheer "prettiness" there is no picture to approach this in the exhibition; but we doubt whether the artist would be content with such doubtful commendation. Passing on, we can only mention in the briefest terms of praise Mr. Clarence Whaite's 'Fern-Harvest,' a singular study of iridescent lights thrown upon some misty, hilly ground, where Cumberland fern-gatherers are engaged in their occupation; two studies for the picture 'On the Alert' for the next exhibition, by Carl Haag; 'An Evening Effect on the Wye at Ross,' by H. Brittan Willis, a very beautiful piece of cattle-painting and landscape, a little opaque and over-smooth, but full of light and colour; 'Moonlight,' an admirable example of the best manner of Mr. G. W. North; Mr. Taylor's 'Market-Day on the Road to Quimper, Brittany;' and Mr. G. Dodgson's 'A Bite!' a peculiarly commendable bit of natural character and beauty. We have only now to notice Mr. Basil Bradley's contributions before closing our remarks on the fifteenth Winter Exhibition of the Society of Painters in Water-Colours. This gentleman sends certain highly-finished zoölogical studies to the gallery, which are as near perfection as anything in the same category which has been exhibited in London for years. 'Tired Playmates—a Study of Young Tigers at the Zoölogical Gardens;' 'Feline Affection—Study of Lion and Lioness,' both in the same institution; and 'Young Tigers at Play,' all by the same gifted artist, are about as admirable examples of fine draughtsmanship, skill in display of local colour, and felicity in reproducing individual textures, as we ever remember to have seen. The intensity of animal expression thrown into the individual portraits and the mirthfulness of character shown in the drawings are simply and truthfully equal to the finest display of those qualities in the best of Landseer's drawings.

If the drawings exhibited by the Institute of Painters in Water-Colours occupy less space upon the walls than those shown by the parent society, they are none the less worthy of notice, and differ, if indeed they differ at all, very slightly in general excellence from those on view in the gallery of the older Association. Several original sketches by notable artists for larger paintings in oils are contributed to the Institute Exhibition, and enhance its value. Among such may be noticed 'Marie Thérèse, Daughter of Louis XVI., sketching the Tower of her Prison from the Temple Garden,' by E. M. Ward, R.A., a sketch for the important picture which we took pleasure in noticing in our paper on last year's Royal Academy Exhibition, published in this *Journal*. Mr. Hubert Herkimer also sends the original sketch for the picture 'At Death's Door,' which attracted such general attention at the Burlington House Gallery, noticed by us at the same time. We believe this picture has been since engraved. We have three characteristic sketches contributed by Miss Elizabeth Thompson, one of which, 'The Scots Greys advancing,' is a clever exemplification of this lady's wonderful ability in giving life and character to martial subjects. In this line of Art, indeed, she seems specially to excel, for her two other contributions, 'Vintage Sketches in Tuscany,' although exhibiting considerable powers of drawing and composition, are not up to the standard of the 'Cavalry at the Gallop.' There is nothing particularly taking in this latter subject, except to a military man; but the veriest tyro in Art cannot fail to be struck with the admirable anatomy of the horses, the force of expression given to the men, and the general detail of the picture, as the stubbly hillocks of the foreground, and the arrangement of the troop as it comes careering across the uneven common, vainly striving to keep its line formation, to the point where the spectator is supposed to be standing. The various attitudes of the stout grey horses are from the life; and the different faces of the men, and the lines of thought marked upon each, are simply Hogarthian in their truthfulness. This small and careful study by Miss Thompson far excels in spirited workmanship and artistic treatment—at least to our thinking—the work now being exhibited by the President of the Royal Academy at the gallery in Suffolk Street. Discussing military subjects, we may as well call attention to two spirited, half-length portrait sketches from the portfolio of Mr. W. Simpson, the late special correspondent of the *Graphic* with the Prince of Wales in India. These are after Mr. Simpson's best manner, and are admirable likenesses of the two native Indian officers at present attached to the Prince of

Wales's suite—Ressaldar Sirdar, Anoop Sing, and Ressaldar Sirdar Afzul Khan, in the picturesque uniform of the Eleventh Bengal Lancers.

Mr. Hardy's two powerful studies from animal life, 'Waiting for the Guns' and 'Left in Charge,' are worth careful notice, as being excellent examples of this artist's particular skill in the treatment of dogs and birds. The last-named drawing, a portrait of a chestnut setter watching the hunting-spoil of the morning, in the shape of four brace of black-cock and grouse, exhibits very careful draughtsmanship, fine display of local colour, and an admirable knowledge of the best qualities of landscape Art. The brilliant plumage of the birds is exceptionally well done, and there is considerable dexterity of manipulation observable in the painting of the setter's coat as well as pathos thrown into the animal's expression. The careful and painstaking drawing of the hillside, with its well-painted tufts of gorse and heather, is not to be lost sight of in the general consideration of the picture. Mr. E. M. Wimperis deserves high commendation, too, for his masterly treatment of a long stretch of white-crested waves on the ebb-tide beating in on a flat shore sheltered by an upground of cliffs, which he names 'On the Norfolk Coast'—a piece of land- and sea-scape as good as, if not better than, any in the exhibition, unless Mr. J. Syer's 'Dutch Boats taking in Nets' and Mr. J. Numonier's 'Fishing Village' can be held to be its compeers in general excellence.

There is much quiet humour but more true Art in Mr. H. B. Roberts's 'Doctoring Old Time,' a well-drawn and, we should say, faithful portrait of an old man of the labourer class blowing with a pair of rusty kitchen bellows into the works of a kitchen clock of the good old-fashioned kind; but, evidently, judging from the expression of his face, very doubtful as to the results of the doctoring. Mr. Andrew C. Gow sends a taking and carefully-told incident of the historic kind, representing 'A Jacobite Rendezvous,' which seems to have been selected at the cover-side on a hunting-morning. A party of mounted, scarlet-coated gentlemen surround the master of the hunt while he reads a despatch, no doubt recently received from France. From the joyous looks and exuberant waving of the three-cornered hats, we should be prudent in guessing that King James's fortunes are for the nonce in the ascendant, and that the country squires are correspondingly joyful, and ready once more to risk their lives for the good cause of a bad king. The grouping of the hunt is effective, and the background of cover is well drawn and skilfully chosen. Of the same character of subject is Mr. J. D. Linton's 'The Huguenot.' Here we are introduced to the anteroom of Marie de' Medici's famous cardinal-minister, at whose feet in abject supplication kneels an unfortunate refugee Huguenot. The man has been brought into the apartment by a ruffianly-looking guard, who has for the moment released his prisoner's limbs from the rude lashings of the rope with which they were tied. The cardinal's secretary is seated at a table taking notes of the conversation, which, judging from the stern look on Richelieu's face, bodes no good to the poor Protestant. A finished sketch by Charles Cattermole in this exhibition, dealing also with the power and pride of the Church of Rome, is worthy attention. A cardinal in scarlet robes attended by acolytes and richly-robed ecclesiastics—

"With mitred pomp,
With ceremonial due,"

leaves his apartments in the palace to take a share in some important service of the Church. Groups of peasantry fall on their knees as the great dignitary passes, and in the background are a number of sombre-looking friars bending the head in outward token of their subjugation to his authority. We have no space for further comment on many admirable drawings which we had noted for passing mention. Among these are 'Moncontour, Brittany,' an exquisite drawing from the studio of Mr. John Absolon; 'A Letter to Phyllis,' a very finished and charming painting of an old gentleman of the Goldsmith era, in sage-green, seated at an escrioire inditing sweet nothings to his lady-love; 'Lilies,' by W. Lucas, an admirable example of skilful and dainty figure-drawing; the 'Flower of the Flock,' a humorous scene from rustic life, by Mr. H. B. Roberts, well conceived, well drawn, and well painted; 'A Disputed Passage,' by Charles Cattermole, a vigorous piece of historic *genre*; 'Le Tartuffe,' by L. Haghe, illustrative of a passage from Molière's comedy; Mr. Guido R.

Bach's 'Mosque at Cairo;' and lastly two exquisite drawings by Mr. Edward H. Fahey, 'Going in' and 'In Memoriam,' which we have not space to describe in detail, but simply content ourselves by recording our admiration for. If we notice Mr. E. J. Gregory's picture, 'A Stitch in Time,' last of all, it is not because it is the least excellent of the drawings exhibited by the "Institute," but for the reason that it was hung away upon a screen where one had to search in the dark to detect its many admirable qualities. A graceful female, already dressed for the promenade, has

thrown her fur-lined mantle back over her shoulders, while she seats herself at a sewing-machine (horrid associate of Art!) to stitch the unravelled hem of one of the under-flounces of a purple-silk dress. These are the materials, or some of them, of the picture, but the subjects of the artist's study have evidently been how to produce the utmost grace and natural simplicity in his picture without disturbing the effects of light and colour which he meant to produce, and which happen to be in every respect exquisite.

CHARLES E. PASCOE.

NOTES.

SALE OF JOHN TAYLOR JOHNSTON'S PICTURES.—The famous gallery of paintings owned by Mr. John Taylor Johnston, of New York, a part of which were exhibited in the Centennial Loan Collection at the Metropolitan Museum of Art last summer, was sold by auction, under the direction of Mr. Samuel P. Avery, on the 19th, 20th, and 22nd days of December. The Johnston Gallery has been for many years the most important private collection of Art-works in the United States, and, owing to the public spirit of its owner, it was always accessible to visitors on certain days of the week during the winter seasons, which obtained for it great popularity. The announcement of its sale immediately after the close of the Loan Exhibition, owing to the misfortunes of its owner, caused universal surprise and regret. The sale was held in Chickering Hall, and it brought together buyers from all parts of the country; and, as the result, the paintings are scattered now in all the principal cities of the Union. A majority, perhaps, of the paintings were bought by the connoisseurs of New York and Brooklyn; but of the remainder, some went to Boston, and others are now held in Philadelphia, Baltimore, Chicago, Cincinnati, Providence, and San Francisco. The collection was the largest and most valuable ever sold in the United States, and brought altogether \$327,792, divided as follows: For paintings, \$302,235; water-colour drawings, \$16,957; statuary, \$16,957. The great sales of paintings previously held in New York appear small in comparison to that of Mr. Johnston. They were the Wolfe collection sold in 1863, \$118,000; the "Alexander White" collection, \$90,150, sold by the Leavitts in December, 1871; the "Derby," \$88,485, in January, 1872; the "Lockwood," \$85,320 and "Belmont," \$81,000, also in 1872; and the "Blodgett," \$87,360, in April last. Among the Johnston pictures which sold at prices ranging from \$1,000 and upwards, were Meissonier's 'Soldiers at Cards,' which originally came from the Demidoff collection, \$11,500, to James Gordon Bennett, of New York; Eastman Johnson's 'Chimney Corner,' \$1,000, S. A. Mann, Utica; Gérôme's 'Bashi-Bazouk,' \$1,200, J. W. Garrett, Baltimore; 'Landscape and Cattle,' Van Marcke, \$2,550, James Gordon Bennett, New York; 'Female Head,' Couture, \$1,000, C. J. Osborne; 'Chasing the Butterfly,' Merle, \$1,615, G. B. Roberts; 'The Outcast,' G. H. Boughton, \$1,005, H. R. Leroy; 'Fruit,' J. W. Preyer, \$1,400, W. T. Walters, Baltimore; 'Spalatro's Vision of the Bloody Hand,' Washington Allston, \$3,900, H. R. Bishop, San Francisco; 'Landscape,' C. F. Daubigny, \$1,450, W. T. Walters; 'Tarquin and Lucretia,' Van Mieris, \$1,470, J. H. Sherwood; 'Objects of Art,' Blaise Desgoffe, \$1,300, J. Milbanks; 'Interior of Santa Maria, Rome,' Ricardo Madrazo, \$4,600, Alexander Brown; 'Venice at Sunset,' Felix Ziem, \$1,510, J. W. Garrett; 'Illustrations of the Jobiad,' Hasenclever, \$4,200, S. S. Fisher; 'The Upper Rhine,' B. C. Koek-koek, \$2,800, John Wolfe; 'Afternoon on the Connecticut Shore,' Kensett, \$1,500, F. H. Smith, Boston; 'The Poacher's Death,' Hubner, \$1,600, D. H. McAlpine; 'The Reaper's Return Home,' J. Becker, \$5,100, S. P. Avery; 'The Roll-Call of the Last Victims of the Reign of Terror,' Charles Louis Müller, \$8,200, A. T. Satterlee; 'Twilight in the Wilderness,' F. E. Church, \$3,600, J. W. Garrett; 'Arrest of Franz Rakoczy, Prince of Hungary, 1701,' Julius Benczur, \$3,750, H. R. Bishop; 'The Voyage of Life,' Cole's famous series, \$3,100, H. B. Plant; 'Fishing-Boats off Scheveningen,' Joseph Israel, \$2,900, S. P. Avery; 'The Slave-Ship,' J. M. W. Turner, \$10,000, Alfred Pell, Boston; 'Spring Flowers,' J. L. Hamon, \$4,600, S. P. Avery; 'A Young Italian Mother,' Jourdan, \$2,300, J. Schindler; 'Wallachian Peasants crossing a Ford,' Schreyer, \$2,700, George Bliss; 'The Call to Prayer, Cairo,' Gérôme, \$4,000, George Peabody Wetmore; 'Settling Accounts,' Dyckmans, \$1,350, S. P. Avery; 'Japanese Bazaar,' Castres, \$1,675, E. P. Beebe; 'La Lecture,' F. Willems, \$1,975, J. W. Garrett; 'Isabella and the Pot of Basil,' Holman Hunt, \$2,650, J. W. Garrett; 'The Suicide,' Decamps, \$2,900, S. P. Avery; 'The Quarrel of the Pets,' Escosura, \$1,000, S. P. Avery; 'Blowing Bubbles,' Bou-

guereau, \$1,225, C. H. Denny; 'Nymph at the Fountain,' Paul Delaroche, \$1,040, P. Van Valkenberg; 'The New Sister,' Meyer von Bremen, \$3,700, J. M. Fiske; 'The First Cider,' Duverger, \$1,200, F. H. Smith; 'Cellar Bacchantes,' Hasenclever, \$1,025, N. Espencheid; 'A Brittany Shepherdess,' Jules Breton, \$2,000, F. H. Baring; 'Fruit-Piece,' Simon Saint-Jean, \$1,350, W. W. Corcoran, Washington; 'Winter Scene, Holland,' B. C. Koek-koek, \$1,550, J. W. Garrett; 'The Story of the Battle,' De Vriendt, \$1,800, J. W. Bookhalter; 'A Norway Torrent,' A. Achenbach, \$2,000, H. W. Robbins; 'The Two Confessors,' Zamacois, \$6,500, A. T. Satterlee; 'The Old Beau,' Knaus, \$3,000, John Wolfe; 'The Harbour of Brindisi,' S. R. Gifford, \$1,575, Henry Sampson; 'The Turkish Patrol, Smyrna,' Decamps, \$8,350, J. Wolfe; 'The Knitting-School,' Anker, \$1,000, F. H. Smith; 'Autumn Landscape and Cattle,' Troyon, \$9,700, F. H. Smith; 'Italian Bandits surprised by Papal Troops,' Horace Vernet, \$6,000, F. H. Smith; 'Niagara Falls,' F. E. Church, \$12,500, W. W. Corcoran, Washington; 'Brittany Peasants at Prayer,' Brion, \$7,150, J. W. Garrett; 'Proclamation in Front of the Pantheon,' Simonetti, \$2,775, E. B. Warren; 'Light-house, Coast of Holland,' Le Poettevin, \$1,300, J. A. Roosevelt; 'On the Way to the Bath,' Bouguereau, \$6,000, S. P. Avery; 'The Letter-Writer of Venice,' Müller, \$1,550, G. G. Haven; 'The Path through the Woods,' Corot, \$1,000, L. P. Morton; 'In the Café,' R. Madrazo, \$2,350, H. R. Bishop; 'The Embarkation,' Isabey, \$1,000, D. Stewart; 'Preparing for Church,' E. Frere, \$2,400, S. P. Avery; 'Fishing-Boats, Sunset,' A. Achenbach, \$1,025, J. W. Garrett; 'Theophile Palmer,' Sir Joshua Reynolds, \$2,100, S. P. Avery; 'Landscape,' Jules Dupré, \$1,500, G. G. Nelson; 'Marshal Saxe and Staff,' Meissonier, \$8,600, H. R. Bishop; 'Scene in an Orchard,' Boldini, \$2,150, James Gordon Bennett; 'Christmas in England,' G. H. Boughton, \$1,025, D. Van Valkenberg; 'Old China-Shop, Pompeii,' Hamon, \$1,350, G. G. Haven; 'Lake Lucerne,' Casilear, \$1,025, J. M. Fiske; 'Prisoners from the Front,' Winslow Homer, \$1,800, S. P. Avery; 'A Young Roman's Bath,' Gleyre, \$5,200, Charles Stuart Smith; 'The Wandering Fiddler,' E. Johnson, \$2,375, J. W. Garrett; 'The Temptation of St. Anthony,' Louis Leloir, \$2,000, G. M. George; 'Marine—Dutch Shipping,' P. J. Clays, \$3,550, James Gordon Bennett; 'Death of Cæsar,' Gérôme, \$8,000, A. T. Satterlee; 'The Road to the Convent,' Hellrath, \$1,275, E. C. Sampson; 'Herd of French Cattle,' Van Marcke, \$5,100, R. C. Tait; and 'Arabs retreating,' Schreyer, \$6,700, S. P. Avery. Of the water-colour drawings, Tiffany's 'Old Treasury Building, Tangier,' 'The Duchess reading Don Quixote,' by Sir John Gilbert, R. A.; and 'The Offer of the Umbrella,' by Vibert, sold for \$1,000 each; Zamacois's 'Waiting at the Church-Porch,' \$900; Fortuny's 'Mandolin-Player,' \$680; and the others ranged from \$12 to \$500 each. The principal piece of statuary, Vela's 'Last Days of Napoleon,' was bought by W. W. Corcoran, of Washington, for \$8,000. The latter, together with the works by Saint-Jean and Frederick E. Church, bought also by Mr. Corcoran, will go into the Corcoran Gallery.

ART IN BOSTON.—The most notable recent event in Boston Art-circles has been the exhibition of William M. Hunt's pictures, for the most part painted by that eminent artist during the past twelvemonth. A few have been shown in previous exhibitions, but the greater number were seen for the first time by the public. They comprised a variety of subjects, and thus betrayed Mr. Hunt's versatility alike in topic and treatment. There were portraits, landscapes, ideal heads, and figures. Any one familiar with Mr. Hunt's style would have recognised each as his, so entirely characteristic are the free vigour of his handling and the masterly management of colour, especially of the less brilliant tints. The effect with which he uses various tints of grey in his landscapes was more than ever apparent, while his success with woodland perspective and foliage was once more demonstrated. Among the pic-